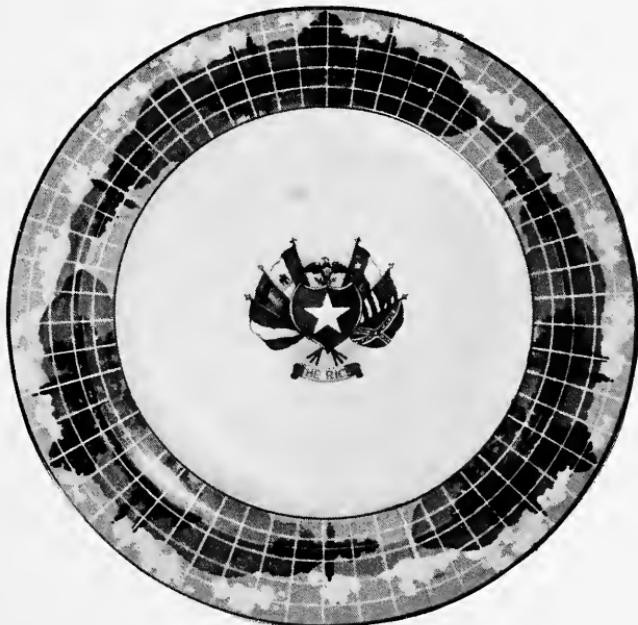


# The Flyleaf

Friends of Fondren Library Vol. 34, Nos. 2 & 3

Spring-Summer, 1984



R I C E   U N I V E R S I T Y  
F O N D R E N   L I B R A R Y

Founded under the charter of the university dated May 18, 1891, the library was established in 1913. Its present facility was dedicated November 4, 1949, and rededicated in 1969 after a substantial addition, both made possible by gifts of Ella F. Fondren, her children, and the Fondren Foundation and Trust as a tribute to Walter William Fondren. The library recorded its half-millionth volume in 1965; its one millionth volume was celebrated April 22, 1979.

T H E   F R I E N D S   O F  
F O N D R E N   L I B R A R Y

The Friends of Fondren Library was founded in 1950 as an association of library supporters interested in increasing and making better known the resources of the Fondren Library at Rice University. The Friends, through members' dues and sponsorship of a memorial and honor gift program, secure gifts and bequests and provide funds for the purchase of rare books, manuscripts, and other materials which could not otherwise be acquired by the library.

T H E   F L Y L E A F

Founded October 1950 and published quarterly by The Friends of Fondren Library, Rice University, P.O. Box 1892, Houston, Texas 77251, as a record of Fondren Library and Friends' activities, and of the generosity of the library's supporters.

Editor, Elizabeth Dabney; Associate Editor, Mrs. Victor H. Abadie Jr.; Editorial Committee, Samuel Carrington, Will Dowden.

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COVER: Mrs. Frank William Hart donated to the Woodson Research Center an original dinner plate used during the opening ceremonies of the Rice Hotel.

# A L E T T E R   T O   T H E   F R I E N D S

# C O N T E N T S

Dear Friends:

This past spring the Board of Directors initiated a book collector's contest for all full-time Rice University students. The Board was pleased with the response and plans to hold the contest again this fall. There were many unusual entries including such subjects as Mountaineering Literature, Polar Regions, and The City in Literature. The winning entries are published in this issue.

Each contestant submitted a statement of a maximum of five hundred words and an annotated bibliography of twenty-five representative titles. There were two juries, one for the graduate entries and one for the undergraduate entries, consisting of the University Librarian, the Vice-President for Programs of the Friends, two faculty members, and a student.

The Board has voted to sponsor a similar contest for the members of the Friends. The award to be given will be a certificate and a book in the winner's honor, placed in the Fondren's collection reflecting the area of the winner's interest. More information concerning the contest and an entry form can be found in this issue.

The Board is looking forward to a strong participation from the members. The winners' collections will be displayed in the library.

Sincerely yours,  
Elizabeth Dabney  
Executive Director

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# ART NOUVEAU

Alan Rister

Mr. Rister is a Ph.D. candidate whose field is Linguistics.

My collection of books on the Art Nouveau style is part of a larger collection on the history of the decorative arts in general, and it complements my own small collection of Art Nouveau *objets d'art*. The twenty-five titles listed in the accompanying annotated bibliography represent a variety of treatments of the subject, from its placement within the overall history of decorative arts to books on the works of individual artists. Several of the works, those written in French, were collected during my periods of residence in France, at which time I was also able to see first-hand many fine examples of Art Nouveau, both inside and outside museums.

This style today known as "Art Nouveau" had its beginnings in the midnineteenth century when artists and artisans in Europe began to react against the stagnancy of artistic creation that characterized design and style at that time. In effect, during the Second French Empire (1852-1870), for example, the norm in decoration was unhappy pastiches of neo-gothic, neorennaissance, neo-baroque, neo-roccoco, and neo-empire. Concurrent with the symbolist movement in literature, these dissatisfied artists sought to free themselves from servile imitations of genres of the past. In a word, they sought to create a new art, hence the term *Art Nouveau*.

In fact, however, this "Art Nouveau" was not at all free from the influences of other, previous styles, and much has been written about the various influences that played together to produce this new aesthetic. The sinuous, assymmetrical lines and the fantastic vegetative motifs that are the hallmarks of Art Nouveau, for instance, can easily be traced back to their historical antecedent in the roccoco style. Specific motifs of particular plants and insects—the ever-present cow-parsley and dragonfly, for instance—can be traced to Japanese influences.

The Art Nouveau movement was at its greatest height during the period known as "the Gay Nineties" in the United States and as "la belle époque" in France, and it reached its apogee at the Paris World's Fair of 1900; for this reason, the style is sometimes also referred to as the "style 1900". Just as the years leading up to World War I marked the end of a certain lifestyle in Europe, so the Art Nouveau style may be seen as the last, exuberant gasp of a disappearing civilization.

The principal attraction of the Art Nouveau style, of course, lies in the forms themselves, sometimes mystic, often exotic, but always elegant in an almost transcendent way. This beauty, joined with the joy of collecting and owning books, has given me great pleasure in assembling this collection, and I am pleased to share the joy of that beauty with the viewers of my collection.

## Works on the history of decorative arts

Aussel, A. *Etude des styles du mobilier*, 3rd ed. (Paris: Bordas, 1975).

This work traces the evolution of furniture design from classical antiquity through the mid-20th century. A separate section is devoted to each significant period, and drawings illustrate the principal characteristics by which each style may be recognized. Synoptic tables at the end of the book provide parallel comparisons of the styles as to their respective sources of inspiration, woods and other materials most preferred during each period, etc.

Gradmann, E. and M. Marthaler. *Styles de meubles* (Lausanne: Editions Payot, n.d.).

Intended as a pocket guide, this small (11 x 15 cm) book devotes from one to four pages to a summary of the principal characteristics of each major style period, from classical antiquity through the early twentieth century. Although these descriptions lack depth, they are the most concise of any work in this category.

Valsecchi, Marco et al. *Le Guide des styles du mobilier* (Paris: Grange Bateliere, 1974).

Each of the six principal sections of this work is devoted to the history of a particular style, beginning with the Louis XIV style and ending with Art Nouveau. Each section contains craftsmen's designs for furniture and many color photographs of pieces that are most representative of the style in question.

Verlet, Pierre, ed. *Styles, meubles, décors, du Moyen Age à nos jours* (Paris: Larousse, 1972), 2 vols.

These two beautiful in-quarto volumes represent a major standard reference work on the subject of decorative arts. Twenty-one authors, each an expert in one of the historical periods represented in this grandiose survey, collaborated on this work which is not only copiously illustrated but is also documented for each period as to the societal climate which may have influenced the mood of each individual style.

Viaux, Jacqueline. *Le Meuble en France* (Paris: Presses Universitaires de France, 1962).

More so than the other works listed in this category, Viaux's book is a *history* of furniture. Particular emphasis is placed upon the technical aspects of furniture construction, as practiced in each period, and an introductory chapter presents an explanation of techniques such as the selection of woods for natural colors and other properties, veneers, marquetry, lacquers and varnishes, the casting and gilding of bronze appliqués, etc.

#### Works on Art Nouveau in general

Bossaglia, Rossana. *Art Nouveau* (London: Orbis Publishing, 1975).

This book is the same work—here slightly expanded, translated into English, and published as a separate work—that appears as the sixth section of *Le Guide des styles du mobilier* (cf. above). The color photographic documentation ranges from architecture to jewelry and from furniture to wall paper in the Art Nouveau style.

Buffet-Challié, Laurence. *Art Nouveau Style* (New York: Rizzoli, 1982).

As is the case with many of the other books in this collection, the main "stuff" of this work consists of the photographs of the seductively elegant objects that make Art Nouveau so alluring to me and many others. The text and pictures are organized into four categories: furniture, wall decoration, the applied arts, and architecture.

Johnson, Diane Chalmers. *American Art Nouveau* (New York: Harry N. Abrams, Inc., Publishers, 1981).

In terms of overall quality, from the printing and binding to the exhaustiveness of its content, this book stands out in the collection. The depth of this academic presentation of Art Nouveau in America makes it unquestionably the most serious work on the subject among those listed here. While the total number of illustrations in this book is less than in most of the other books, numerous color lithographs enhance the overall visual impression that this book makes.

Schmutzler, Robert. *Art Nouveau* (New York: Harry N. Abrams, Inc., Publishers, 1978).

Among the works in this category, this book is the only one organized along geographical lines; i.e., the major divisions of the book examine the development of Art Nouveau in each of the following centers of production and influence: Brussels;

Holland; Paris and Nancy; London; Germany, Scandinavia, and Switzerland; Barcelona; Chicago and New York; Glasgow; and Vienna. This approach brings to light the particular characteristics attributed to each individual school of Art Nouveau.

Sternier, Gabriele. *Art Nouveau: An Art of Transition—From Individualism to Mass Society* (Woodbury, New York: Barron's, 1982).

This work is a collection of several unrelated essays cast in the mold of formal academic art history. The first essay is a specific analysis of Hector Guimard's wrought iron entrances to the Paris Métro system. Other essays deal with the problematic aspects of Art Nouveau, the schools and centers of Art Nouveau, the relationship of painting and sculpture to Art Nouveau, and Art Nouveau glass.

Waddell, Roberta, ed. *The Art Nouveau Style in Jewelry, Metalwork, Glass, Ceramics, Textiles, Architecture and Furniture* (New York: Dover Publications, Inc., 1977).

By virtue of the ambitious comprehensiveness of this work, as is evident from its complete title, it is perhaps the most encyclopedic of the works in the collection. The work has only a short introduction for text; the remainder of the work is devoted to photographs representing the different categories named in the title. A useful appendix of biographical sketches of Art Nouveau artists and artisans is found at the end of the book.

#### Museum Guides and Catalogs of Exhibitions

Anonymous. *Le Musée de l'Ecole de Nancy* (Lyon: Héliogravure Lescuyer, n.d.).

This pamphlet, sold at the Musée de l'Ecole de Nancy, one of the three most important collections of Art Nouveau artifacts, is intended to give a historical introduction to the group of artisans working in the Art Nouveau style in and around the city of Nancy. The museum is remarkable in that it is devoted exclusively to the Art Nouveau style and in that it is located in a beautiful Art Nouveau-style house. Many of the furnishings displayed were conceived especially for this house, thus creating room settings of extraordinary harmony.

Brunhammer, Yvonne et al. *Art Nouveau Belgium/France* (Houston: Institute for the Arts, Rice University, 1976).

This work is the catalogue of an exhibition organized by the Institute for the Arts, Rice University, and the Art Institute of Chicago. The assembled collection of Art Nouveau artifacts was exhibited at

these two museums for approximately three months at each of these two museums. In addition to the numerous photographs of objects in the exhibition and essays by art historians, the catalogue includes an appendix of biographies of artists and a bibliography which are useful references. This work is of particular interest in the collection because of its connection to Rice University.

Groussard, Jean-Claude, et al, eds. *Nancy-Architecture 1900* (Nancy: Ville de Nancy, 1977).

This book is the documentation of an exhibition mounted by the city of Nancy in 1976 on the Art Nouveau architecture of the city. The catalogue itself is preceded by three essays which are translated into German and English, as well as being presented in the original French. Following are photographs and, in some cases, floor plans of the approximately one hundred buildings featured in the exhibition, some of which are no longer standing and are known only through photographs and architects' drawings.

#### *Graphic Arts in the Art Nouveau Graphic Style*

Gillon, Edmund G., Jr., ed. *Art Nouveau: An Anthology of Design and Illustration from The Studio* (New York: Dover Publications, Inc., 1969).

This book is a collection of graphic works in the Art Nouveau style, including bookplates, book title pages, illustrations for books of poetry, menus, etc. Unlike some of the other books of graphic design included in this section of the bibliography, which contain decorative motifs for general purposes, most of the drawings in this book are autonomous works in themselves, having appeared in the British monthly publication *The Studio*.

Grafton, Carol Belanger, ed. *Treasury of Art Nouveau Design & Ornament* (New York: Dover Publications, Inc., 1980).

Like the preceding work, this book assembles various types of graphic designs from periodicals from the period of the turn of the century. Special attention is given to historiated majuscules for use on the first pages of chapters of books, etc.

Mucha, Alphonse; ed. by Ann Bridges. *The Complete Graphic Works* (New York: Harmony Books, 1980). Alphonse Mucha, a Czech immigrant who pursued his artistic career in Paris, was the premier graphic artist of the Art Nouveau movement. In this work are catalogued, exhaustively, all his known graphic works, which include illustrations for posters, cal-

endars, books, periodicals, postcards, menus, programmes, invitations, banknotes, and stamps.

\_\_\_\_\_, introduction by Linda Sunshine. *Posters of Mucha* (New York: Harmony Books, 1975).

The work of Mucha, along with that of Toulouse-Lautrec, did much to make the poster into an art form. Mucha remains known today principally for his posters of women, many of which advertised Paris theaters and many of which featured Sarah Bernhardt. This oversized book reproduces twenty-two of Mucha's best works in full color.

\_\_\_\_\_, ed. by David M. H. Kern, *The Art Nouveau Style Book of Alphonse Mucha* (New York: Dover Publications, Inc., 1980).

In 1901 Mucha published a portfolio of drawings of Art Nouveau designs for jewelry, wallpaper, tableware, furniture, decorative motifs, etc. under the title *Documents décoratifs*. The present work is a republication of the 72 lithographic plates from that volume.

\_\_\_\_\_, Maurice Verneuil, and Georges Auriol. *Art Nouveau Designs in Color* (New York: Dover Publications, Inc., 1974).

Like the preceding work in this list, this book is a reprint of an earlier work: *Combinaisons ornementales*. The complete title of the original work, published ca. 1900 (n.d.), *Combinaisons ornementales se multipliant à l'infini à l'aide du miroir*, indicates its intended usage by graphic artists and craftsmen in need of decorative motifs that may be repeated.

Sol, Dan X., ed. *Art Nouveau Typographic Ornaments* (New York: Dover Publications, Inc., 1982).

This work is a collection of diverse decorative elements, principally floral and vegetative, drawn from specimen catalogues in type foundries from the turn of the century. Many of the designs are presented in mirror-image format or in complementary pairs, and all were intended as decoration for use in borders, etc.

#### *Plastic Arts in the Art Nouveau Style*

Duncan, Alastair. *Art Nouveau Furniture* (New York: Clarkson N. Potter, Inc./Publishers, 1982).

Unlike many of the other books in this collection, this book has a substantial text and uses photographic illustrations very judiciously; the quality of the photographic reproduction is, in general, excellent. Of particular interest are the close-ups of some of the more intricate marquetry work.

*continued on page 12*

# SPACE ART AND PHOTOGRAPHY

Marc Hairston

*Mr. Hairston is a graduate student majoring in Space Physics.*

From its very beginning modern astronomy has been involved with art. The first scientific maps of the face of the moon were sketched by Galileo at his telescope. Until the invention of photography in the nineteenth century drawings and sketches were the only way astronomers had to communicate the sights their telescopes beheld. In fact, until the beginning of the twentieth century, art lessons in drawing were considered an essential part of the training of a professional astronomer. Even as astrophotography improved, there remained this desire on the part of astronomers, and later professional artists, to go beyond the limits of the telescope's view and explore the possible vistas of outer space. From this wedding of science and art comes space art.

The space art in my collection can be grouped into four broad categories. There is the serious astronomical art, frequently produced by professional astronomers, that emphasizes accurate, factual, and often stunning representations of astronomical objects in the Universe. There is the art that portrays the space program of the last twenty-five years, the chronicling by professional artists of the man's first tentative steps off the planet. Then there is the futuristic or science fiction art that deals with the possible future in space found in science fiction and scientific speculations. Last there is the category of recent astrophotography. In the last fifteen years we have seen not only a revolution in ground-based observations with the introduction of video and computer technologies, but the first close-up photographs of astronomical objects taken by exploratory spacecraft.

All but one of the books chosen for this collection contain high quality color reproductions of paintings or photographs. Not all of the books fit neatly into the four categories I mentioned, several contain elements of two or three of them. Some books are about space art itself and serve as showcases for individual artists. Others are serious texts about science, astronomy, or spaceflight that use space art and photographs as illustrations. And a few look specifically at the art of science fiction.

This genre is often belittled as nothing more than "pretty pictures", but behind this criticism lies the secret of space art's attraction. The sky is one of the most powerful images in all mythologies, and even today its intrinsic beauty and glory still has the ability to affect something deep within each person's soul. Van

Gogh once wrote: "I have a terrible need of religion. Then I go out at night and paint the stars." Space art has the power to capture our imaginations in a way no other artform can. And to the human spirit one painting of the stars is worth any number of ideas about astronomy.

## *Space Art and Photography Bibliography*

Asimov, Issac; *Our World in Space*; illustrated by Robert McCall; Greenwich, Connecticut, New York Graphic Society, 1974, 180 pages.

Noted science writer Issac Asimov contributed several essays about spaceflight and the future exploration of the planets to this showcase book of the work of space artist Robert McCall. Using different media from simple pencil sketches to highly detailed watercolors and oil paintings McCall takes us from Cape Canaveral to the stars with his imagination. One of the most prolific of America's space artists, his work expresses the excitement and sheer joy of spaceflight as no other artist does. The cover art for the book of an astronaut gloriously flying free near an orbiting space station is an excellent example of this.

Bergamini, David; *The Universe*; New York, Time-Life Books, 1966, 192 pages.

This general text on astronomy is part of the Time-Life Nature Library and is lavishly illustrated. Not only does it contain several modern astronomical paintings by Chesley Bonestell, but it also contains some ancient and medieval representations of the cosmos that are of historical interest in viewing man's changing understanding of the nature of the Universe.

Briggs, Geoffrey and Fredric Taylor; *The Cambridge Photographic Atlas of the Planets*; Cambridge, England, Cambridge University Press, 1982, 256 pages.

After all the speculative painting of the planets made over the past hundred years, the Mariner, Pioneer, Viking, and Voyager spaceprobes have mapped all of the planets out to Saturn along with most of their moons. In most cases we discovered reality was far more bizarre and fantastic than we imagined. (No one in his right mind would ever have predicted that 10 had active sulphuric volcanos.) This atlas presents the best photographs to date of the planets and all the major moon along with topographical maps prepared by the U.S. Geological Survey. Historically, this book is the equivalent of the first primitive maps of the New World published in the sixteenth century. Never have we had the opportunity to discover so much new territory within a single generation.

Bova, Ben; *Vision of the Future*; The Art of Robert McCall; New York, Abrams, 1982, 190 pages.

Robert McCall is the foremost "hardware" space artist alive today. Though few people know him by name, almost everyone has seen his work in some form, either the famous space station painting from the movie "2001" or the giant murals at Johnson Space Center here in Houston and at The Air and Space Museum in Washington D.C. or any U.S. Postage stamp about space in the past fifteen years. Ben Bova's text gives the history of the artist and his work while the color reproductions of McCall's paintings express his optimistic personal vision of spaceflight and the future of man.

Call, Deborah ed.; *The Art of "The Empire Strikes Back"*; New York, Ballantine Books, 1980, 176 pages.

The roles of art director and artist are some of the most crucial, but frequently overlooked jobs in the making of a science fiction movie. Few people realized that most of the backgrounds in "Empire", whether the ice fields of the planet Hoth or the "Cloud City" floating above the gas giant planet Bespin, were not models or location shots but matte paintings. The art and production designs of Ralph McQuarrie are featured here.

Clarke, Arthur C.; *Man and Space*; New York, Time-Life Books, 1968, 200 pages.

Well-known science and science fiction writer, Arthur Clarke gives us a history of spaceflight from early imaginative writings through contemporary flights and speculations about the future. This volume includes several fine examples of both astronomical and hardware art along with a section of stylized illustrations of pre-twentieth century space fantasies from Icarus to Jules Verne.

Cooke, Hereward Lester and James D. Dean; *Eyewitness to Space*; New York, Abrams Publishing, 1972, 250 pages.

Nineteenth century artist Honore Daumier said "The camera sees everything and understands nothing." With this admonition in mind NASA created the NASA Fine Arts Program in 1963 to invite major artists to participate in chronicling the manned space program. Despite the lack of monetary compensation (they were paid only for expenses and a small honorarium) over fifty of America's leading artist enthusiastically agreed to join. Artists from such varying styles and backgrounds as Norman Rockwell and James Wyeth to Lamar Dodd and Robert Rauschenberg worked on the project during its ten year existence. *Eyewitness to Space* displays the best of this body of artwork, all of

which is now housed at the Air and Space Museum of the Smithsonian Institute. This huge high-quality printing artbook is the centerpiece of my collection of space art.

Dixon, Don; *Universe*; Boston, Houghton Mifflin Company, 1981, 240 pages.

Don Dixon got his degree in mathematics, physics and astronomy at Berkeley before turning to a career in astronomical illustration. In this oversize book Dixon does double duty as both author and artist. Dixon is one of the few illustrators specializing in stellar and galactic spacescapes as opposed to more local solar system planetscapes.

Durant, Fredrick C. and Ron Miller; *Worlds Beyond: The Art of Chesley Bonestell*; Norfolk, Virginia, Donning Company, 1983, 160 pages.

Chesley Bonestell is the official grandfather of all modern space artists. Since he started in the field in 1944, he has illustrated many books and contributed to magazines ranging from "Life" to "Amazing Science Fiction". For someone who has been producing space art for as long as Bonestell and whose work is as well recognized as his, this collection is long overdue.

Ferris, Timothy; *Galaxies*; with illustrations by Sarah Landry; San Francisco, Sierra Club, 1980, 182 pages.

Unquestionably, this book is the finest photographic essay on galaxies ever published. Author Timothy Ferris chose some of the most spectacular photographs and used the highest quality printing processes to produce this superb book. Many of the photographs were made with new astronomical technologies, notably the cover photo of galaxy MB3 by Rice's own Reginald Dufour using four separate photographs that were merged and restored by computer to produce the most accurate color portrait ever made of a galaxy. This method is similar to the process used by NASA to reconstruct the color pictures of the planet sent back from the Viking and Voyager spacecraft. Sarah Landry's clear graphic illustrations fill in the visual gaps where photographs are impossible.

Frewin, Anthony; *One Hundred Years of Science Fiction Illustration*; New York, Pyramid Books, 1975, 128 pages.

Rocketships! Flying Saucers! Evil Scientists! Scantly Clad Maidens Threatened By Blue-Eyed Monsters! All this and five new stories for a dime! Anthony Frewin examines the history of science fiction pulp magazine art of the 30's and 40's and traces its origins back to the fantasy art of the

nineteenth century, most notably that of the French artist Isidore Grandville. Several of the covers in this volume show astronomical scenes that are quite accurate for their time.

Gardner, Martin; *Relativity for the Million*; illustrated by Anthony Ravielli; New York, Macmillan Company, 1962, 209 pages.

Martin Gardner's clear exposition of the strange world of relativity is beautifully counterpointed by the whimsical semi-surreal illustrations by graphic artist Anthony Ravelli. For example, Gardner describes the shock felt by nineteenth century physicists at the discovery of the non-existence of the ether wind as much the same shock a jet pilot would feel if he opened his cockpit to find no wind blowing past. Ravelli illustrates this point with a picture of a jet pilot staring in dismay at a perfectly unperturbed toy balloon just outside his cockpit. When Gardner describes the varying cosmological models of the Universe, Ravelli responds with a picture of a vast hand (of God?) in space holding a Calder-like mobile of galaxies, stars, and solar systems. Like so many of the books in my collection, this one demonstrates the point that illustrations and photographs are more effective at stimulating the reader's imagination about science and astronomy than any number of pages of text and ideas.

Iwasaki, Kazuaki; *Visions of the Universe*; text by Issac Asimov; Montrose, California, COSMOS Store, 1981, 110 pages.

Kazuaki Iwasaki is a Japanese artist and amateur astronomer whose works are well known in Japan, but thanks to the efforts of Carl Sagan and Annie Druyan his works are now gaining exposure in the U.S. In *Visions of the Universe* Iwasaki gives us forty-six paintings of the solar system and the stars with both an accuracy and a delicacy of style unmatched by any other space artist.

Johnson, Richard D. and Charles Holbrow eds.; *Space Settlements: A Design Study*; illustrated by Rick Guidice; Washington D.C., NASA, 1977, 186 pages.

This NASA publication is the report of the first serious study of large scale human settlements in space. Rick Guidice's artwork expands on their report and portrays a futuristic "space community". An interesting note: Guidice uses an artistic style first developed by Robert McCall of painting space as an impressionistic-like collection of colored dots and blobs for stars and nebulae, thus giving space a "textured" look as opposed to the usual flat black background.

Miller, Ron; *Space Art*; New York, Starlog Publishing, 1978, 192 pages.

An accomplished astronomical artist himself, Ron Miller has produced the best overview and history of the genre of astronomical artwork to date. Beginning with some examples of work from the early 1900's he details the development of space art from science fiction pulp covers through the "Collier's" magazine space articles in the 1950's and on to the NASA Fine Arts Program of the 60's and 70's. Included in the book are short biographic sketches of several of the greats of space art (Bonestell, McCall, Peseck, and Rudaux) along with samples of their works. With its wealth and variety of color works by nearly forty different artists this book provides a near-complete guide to the body of space art available today.

Miller, Ron and William K. Hartmann; *The Grand Tour—A Traveller's Guide to the Solar System*; New York, Workman Publishing, 1981, 182 pages.

This book combines the talents of Ron Miller, a professional space artist, and William K. Hartmann, a professional astronomer and part-time space artist. Using the latest information available to them through NASA spaceprobes, they have created some of the most technically accurate paintings of the planets ever made. With these paintings and the lucid text, they take the reader on a "tourist guide" voyage through the solar system stopping at all the planets and most of the major moons and planetoids.

Morrison, David; *Planetary Exploration Through Year 2000*; Washington D.C., NASA, 1983, 168 pages.

This report on the future US planetary exploration is noteworthy for its use of a new medium for space art and graphics: computer animation. Dr. James F. Blinn of the Jet Propulsion Laboratory has been doing computer animation since the early seventies and is most famous for his animated sequences of the Voyager fly-bys of Jupiter and Saturn. His work is so good that when broadcast of television during the Voyager encounters, some viewers were confused as to which was the animation and which were the actual photographs. Here color stills from Blinn's Voyager movies are reproduced along with some new graphics documenting future flights.

O'Neill, Gerard K., ed.: *Space Resources and Space Settlements*; Washington D.C., NASA, 1979, 288 pages.

This is the NASA report of the second conference on large scale settlements in space. Rick Guidice's artwork adds color and drama to the technical text

and demonstrates one of the functions of space art; namely to give a sense of reality to events and scenes that have not yet come to pass.

Ryan, Peter; *Solar System*; illustrated by Lukek Pesek; New York, Viking Press, 1978, 224 pages.

Luke Pesek is an expatriate Czechoslovakian who first came to the attention of the American audience when he illustrated the August 1970 "National Geographic" article "Voyage to the Planets." Since then he has done astronomical illustrations for several other magazines and books. In *Solar System* Pesek does a series of vistas of all the planets along with comets, moons, planetoids, and the Big Bang itself.

Sagan, Carl; *Cosmos*; illustrated by John Allison, Don Davies, Jon Lomberg, Anne Norcia, Adolf Schaller, and Rich Sternback; New York, Random House, 1980, 366 pages.

One of the keys to the success of Sagan's PBS series "Cosmos" was the imaginative use of visuals, both still and animated, to illustrate the awesome beauty of the cosmic landscape. Some of the best known contemporary space artists contributed their talents to this project. Their works are well represented in Sagan's book from Don Davis' series of paintings depicting the evolution of the lunar surface to John Allison's nebulae pictures, and finally Adolf Schaller's red elliptical galaxy painting that was animated and used for the series' title sequence.

Shelton, William R.; *Man's Conquest of Space*; Washington D.C., National Geographic Publications, 1968, 200 pages.

In the final chapter of this history of spaceflight, Shelton looks forward to future manned space projects. As illustrations of possible flights he uses several pictures of everything from lunar bases to manned explorations of Mars. Several pieces by Robert McCall are featured along with one painting of a lunar module landing by Norman Rockwell.

Tillemann, Carol, ed.; *The Art of "Star Wars"*; New York, Ballantine Books, 1979, 128 pages.

Who hasn't seen "Star Wars" by now? Behind all the special effects flash and dazzle lies an impressive amount of artwork and design to give the movie its authentic feel. Seeing the work of artists Ralph McQuarrie, John Berey and others shows how integral the artwork and art design were to the movie's success.

Time-Life editors; *Life in Space*; Alexandria, Virginia, Time-Life Books, 1983, 304 pages.

Throughout the space age "Life" magazine has given us some of the best photojournalistic coverage of

space. Drawing upon this background they have produced an oversized book that is crammed with the best color photographs of space and spaceflight from Sputnik through the Shuttle and outward to the planets through the eyes of Voyager, Pioneer, Mariner, and Viking.

von Braun, Werner, et. al.; *Across the Space Frontier*; illustrations by Chesley Bonestall, Fred Freeman, and Rolf Klep; New York, Viking Press, 1952, 148 pages.

In 1952 "Collier's" magazine ran a series of articles by some of the leading rocket engineers of the day suggesting that manned spaceflight was not just science fiction, but a technical possibility less than twenty-five years in the future. While these articles (and this book that grew out of them) first stirred the public awareness of spaceflight, it was the beautiful (and technically accurate) paintings of rockets and space stations by Bonestall and the others that captured the public imagination. These articles and paintings formed the basis for most speculations about future spaceflight throughout the 50's. This is the oldest and rarest book in my collection and I am quite fortunate to have found a copy.

and finally . . .

Sagan, Carl, et. al.; *Murmers of Earth: The Voyager Interstellar Record*; New York, Random House, 1978, 276 pages.

This book is unique among my space art and photography collection. Whereas all the other books on this list use photographs and art to bring the unseen cosmos to us, here is an example of an attempt to compress a representative sample of mankind's culture and art and send it to the stars. On the side of each Voyager spacecraft is a gold-plated copper phonograph record with a cartridge, stylus and pictorial instructions describing their use. On one side of this record is ninety minutes of the sounds of Earth, our music and our languages. The other side contains audio information that can be reconstructed into 117 photographs of Earth, its peoples, and its science and culture. This book records how this project was conceived, carried out and what messages and pictures were chosen as our emissaries to the Universe. It is sobering to think that should our worst apocalyptic nightmare come true tomorrow, that for billions of years these two spacecraft will continue on through the galaxy with their silent greetings. And someday, somewhere, some lifeform might yet discover our message and know that there were once creatures on Earth that had art, music, an intricate culture, and the curiosity and knowledge to reach beyond their planet.

## JULIAN HUXLEY OPENING



## TWENTY YEARS OF THE BEATLES: 1964-1984

Marcela Daichman

Miss Daichman, a undergraduate student, is majoring in English/Economics/Managerial Studies.

As a sociological and cultural phenomenon, the Beatles were unequalled in the 1960's—they seemed to transform the music and style of American society and then passed into the collective subconscious of a generation. Although, as a "second generation" fan, I missed the initial excitement, when I was in my first year of junior high school, I discovered the group and began to "rebuild" the Beatles experience by starting a record and memorabilia collection. This, of course, is why I collect books that are about, or related to, the Beatles.

At first, I was only able to get the most recent titles; books published in the mid-to late-1970's. Of course, I continue to add to my collection by buying the newest works, but I have also been able to procure many of the books published before 1974. The many small paperbacks that were written in 1964 and 1965 are my favorites in this collection—I guess its because I know some teenager in the 1960's enjoyed them just as I enjoy them now—they really are a piece of history!

For me, the most exciting part of collecting records and books of the Beatles is the hunt for the bargain—there is no glory in paying an inflated price for a rarity at a nostalgia shop. The true "finds" come from going to garage sales and battling the roaches in a neighbor's attic. Although bargains are harder and harder to come across now, the thrill is still there, and whenever I have some free time I go out searching . . .

### Bibliography

*The Beatles Illustrated Lyrics*  
ed. Alan Aldridge  
NY: Delacorte Press, 1969

This is a first edition of a book which has been reprinted many times in the past ten years. It is a lavishly illustrated hardback copy filled with different artist's interpretations of the Beatles' song lyrics. I came across this edition in a used book store and paid only \$3 for it!

*The Beatles' England*  
David Bacon and Norman Maslov  
San Francisco: 910 Press, 1982

This book, which is still available in bookstores, is a photo history of places in the lives of the group and places mentioned in their songs. It deals with locations in Liverpool, London, and Hamburg.

*The Beatles in "A Hard Day's Night"*  
John Burke  
NY: Dell Publishing, 1964

This is the equivalent of a "dime novel"—published immediately after the group's first movie was released. It is an adaption of the movie, complete with stills. I acquired this work from a woman who had lived in New York and had attended the movie's premiere there in 1964.

*The Beatles: An Illustrated Record*  
Roy Carr and Tony Tyler  
NY: Harmony Books, 1976

This was one of the first "Beatle books" I ever bought. It is an oversized, softcover book (the size of a record album, hence the name) and is a critical guide to all Beatle recordings up to 1976. It is filled with illustrations, photos, critic's reactions to the releases, and quite a few details about the recording sessions.

*The Beatles: The Authorized Biography*  
Hunter Davies  
NY: McGraw-Hill, Inc., 1968

This was the first authorized biography of the group—many biographies were available at this time, but none were especially accurate. Hunter Davies spent quite a bit of time actually touring with the Beatles and interviewing them and their families, so his was the first really correct biography. I value this copy especially because it is the first printing of this popular biography.

*All About the Beatles*  
Edward De Blasio  
NY: MacFadden-Bartell Book, 1964

This is one of the many unauthorized biographies of the group. It is slightly better than *The Beatles Book*—at least the author has the guts to sign his name! It is a very "typical" fan book, "crammed with facts, figures and fotos".

*The Beatles: A Collection*  
Robert and Cindy DelBuono  
Philadelphia: George H. Guchanan Co., 1982

This is one of the better guides to collecting Beatles memorabilia and contains a very complete description of all records, books, toys, and memorabilia released during the "halcyon" years of the group.

*The Beatles—"A Hard Day's Night"*

ed. J. Philip de Franco  
NY: Penguin Books, 1978

Although this book is nothing rare, it is complete pictorial record of the film with accompanying script. The preface was written by the director of the movie.

*The Longest Cocktail Party*

Richard DiLello  
Chicago: Playboy Press, 1976

This is the story of the rise and fall of the Beatles' Apple empire and was written by the "house hippie" of Apple Corp. (who was also the director of PR for the firm). In great and rather lurid detail, DiLello describes the goings-on of the Beatles' headquarters and what was happening in their personal lives during the "heyday" of Apple.

*The Beatles: The Real Story*

Julius Fast  
NY: Berkley Medallion Books, 1968

Yet another biography, Fast takes a "behind-the-scenes" look at the group, and tries to explain the impact of the Beatles' phenomena. This was a better attempt at an examination of the group's history, but was not as complete as Hunter Davie's biography. I obtained this paperback from a woman who had saved all her memorabilia—in order to buy her collection, I had to promise to "give it a good home".

*Mersey Beat: The Beginnings of the Beatles*

ed. Bill Harry  
London: Omnibus Press, 1977

Contains reproduced copies of old issues of "Mersey Beat", a Liverpool newspaper which was one of the earliest supporters of the Beatles.

*The Beatles Who's Who*

Bill Harry  
NY: Delilah Books, 1982

Written by the editor of "Mersey Beat", this book contains short biographies and pictures of individuals who were associated in some way with the group. Harry was a former schoolmate and friend of John Lennon and manages to span their earliest days to the present.

*The Beatles in "Help!"*

Al Hine  
NY: Dell Publishing, 1965

Just like *The Beatles* in "A Hard Day's Night", this short paperback is an adaption of the movie, complete with lots of movie stills.

*The Beatles in Their Own Words*

ed. Pearce Marchbank  
NY: Quick Fox, 1978

This is a collection of thoughts, stories and anecdotes directly culled from press conferences, interviews and radio shows. Of course, it also contains many pictures, none of which haven't been seen in countless other books. Really, a truly unoriginal book, which can often be found in discount piles at the bookstores.

*Apple to the Core*

Robert McCabe and Robert D. Schonfeld  
NY: Pocket Books, 1977

Another "insider's view" book—McCabe and Schonfeld tell the story of the Apple Corp. and its subsequent disintegration. As employees of the company, they, like DiLello, were privy to many of its problems.

*Twilight of the Gods: The Music of the Beatles*

Wilfrid Mellers  
NY: Schirmer Books, 1973

This is very boring, theoretical examination of the music of the Beatles. Mellers, a musicologist, attempts to show how the music reflects diverse sources. He includes many musical examples, and a glossary of musical terms.

*The Beatles Book*

Lancer Books  
NY: Lancer Books, Inc., 1964

Again, a "typical" paperback with no author listed. This one has "all the facts—everything you want to know!" and naturally, has plenty of pictures of the group.

*The Beatles Up-to-Date*

Lancer Books  
NY: Lancer Books, Inc., 1964

Once again, the same old thing! No author is credited, and when you read this book, you will know why! It contains biographies and a short history of the group's career (at least up to 1964).

*The Beatles For the Record*

Totem Books  
Ontario: Totem Books, 1982

This is the 1980s version of the "typical" teen paperback—this one tells the story of the group with lots of colorful pictures, and is more of a "souvenir" book than an accurate history.

*The Boys From Liverpool*

Nicholas Schaffner

Harrisburg: Cameron House, 1977

Written by the best Beatles historian, this book is geared for younger readers, but is still a well-researched, carefully documented history of the group and its impact.

*The Beatles Forever*

Nicholas Schaffner

Harrisburg: Cameron House, 1977

Absolutely the best book done on the Beatles! Schaffner includes a complete history of the group's career, including a discussion of their lives after the break-up. The book is carefully illustrated with pictures of the group and includes an extensive collection of "Beatlemania"—pictures of the many picture sleeves, toys, bubblegum cards, etc.

*Growing Up With the Beatles*

Ron Shaumburg

NY: Pyramid Books, 1976

This is a year-by-year history of the group which analyzes their influence and impact on Shaumburg, then a teenager growing up in Illinois. Before Schaffner's book was published, this was probably the best book in the bookstores.

*The True Story of the Beatles*

Billy Shepherd

NY: Bantam Books, 1964

A little better than the usual histories published in 1964, Shepherd tries to include the Beatles' opinions on music, life, and love. Of course, he also recites the history of the group up to 1964. This was another book which I obtained from a former fan.

*Paperback Writer*

Mark Shipper

NY: Sunridge Press, 1978

This is an absolutely wonderful parody of the group's rise to fame. Written with empathy for the Beatles, Shipper takes the reader through every stage of the group's career and carefully twists the truth. This book was available before 1978, but only by ordering it directly from the author.

*The Man Who Gave the Beatles Away*

Alan Williams and William Marshall

NY: Ballantine Books, 1975

Written by Williams, the group's first manager. Williams recounts their early days in 1960, 1961, and 1962 when they were playing in the small clubs of Hamburg, Germany and Liverpool. Although not written very well, this is one of the most fascinating accounts of their early years.

*Art Nouveau continued*

Garner, Philippe. *Emile Gallé* (New York: Rizzoli, 1976, 1979).

This is a book on the life and work of Emile Gallé, one of the leading practitioners of Art Nouveau. As chief of the Ecole de Nancy, Gallé exerted considerable influence upon the entire movement. He is best known for his carved glass vases and for his designs for furniture, his *Aube et Crémuscle* bed being one of the universally recognized masterpieces of the entire Art Nouveau period.

Klamkin, Marian. *The Collector's Guide to Carnival Glass* (New York: Hawthorn Books, 1976).

Vases and other pieces made of glass with an iridescent finish were one of the hallmarks of the Art Nouveau period; however, although they were quite popular in their appeal, few people could afford these artisanal pieces. Accordingly, an industry producing glassware with iridescence by cheap, mass production methods grew up in the United States between 1910 and 1925, roughly. Later the term "carnival glass" became associated with this "poor man's Tiffany". The present work describes the history of this glassware and describes the many types of pieces and patterns that were produced.

Menten, Theodore, ed. *Art Nouveau Decorative Ironwork* (New York: Dover Publications, Inc., 1981).

Although often overlooked in many general discussions of Art Nouveau, decorative ironwork in this style remains among the most enduring manifestations of the style, if for no other reason than the nature of the medium. This book is a collection of photographs of wrought-iron gates, grilles, balconies, stairway railings, etc. designed and executed in the Art Nouveau style.

# CONTINENTAL EUROPEAN MARXIST PHILOSOPHY

O. Bradley Bassler

Mr. Bassler is an undergraduate student majoring in Math/Philosophy.

Without a doubt one of the most powerful political traditions of the last two hundred years, marxism has exerted tremendous influence as a philosophical tradition as well. It stands philosophically as one of the chief reactions to the philosophy of G.W.F. Hegel (1770-1831), and has proved, through its development, to be at once both the most philosophically fruitful critique of Hegelianism and a genuine extension of the project of philosophy as envisaged by Hegel.

Most importantly for my purposes, marxism represents a major philosophical attempt to conceptualize the foundations of man's social interaction. The history of the marxist philosophical tradition has progressed sufficiently that it is at present apparent that this attempt has been only partially successful. The development that occurs from the writings of Marx and Engels up through the work of current marxist philosophers may be seen, in part, to consist of a repeated series of attempts to overcome the difficulties inherent in a marxist approach to the problem of such a characterization of man's social interaction. I believe the vital importance which must be attached to the understanding of man's social interaction in itself demonstrates the importance of a historical consideration of the marxist philosophical tradition along these lines.

As a movement originating in Germany, marxism has found, in my opinion, its most important philosophical expression in writers of the European continent, and it is for this reason that I have chosen as my theme "Continental European Marxist Philosophy." From the standpoint of attempting to follow the history of marxist attempts to conceptualize social interaction, the writings of thinkers from the European continent undoubtedly constitute the most important body of work. Further, in line with my interest in the conceptualization of social interaction, I have chosen to include works whose philosophical import is specifically involved with such an interest. I have therefore chosen, for example, not to include any selections by Walter Benjamin, whose work undoubtedly pertains to such a question, but whose interest is more specifically literary. Similarly, I have chosen not to represent the literary work of Georg Lukács. Explicitly political tracts, such as Karl Marx's *Eighteenth Brumaire of Louis Bonaparte*, are thus also not included.

I would like to mention briefly my motivation for including a work by the Hungarian Georg Lukács, who was affiliated for many years with Russian marxism. Lukács' philosophical training was grounded in the study of the German philosophers Kant and Hegel, and Lukács in fact studied in Berlin. His early works (including the one appearing in the bibliography) also first appeared in German. I therefore think it fit to include at least the early work of Lukács in a collection of Continental European marxist philosophy. Similar reasons could be given in the case of Leszek Kolakowski.

I would like to end by noting that throughout the bibliography I use 'Marxism' to indicate the writings and thought of Karl Marx and 'marxism' to indicate the writings and thought of thinkers in the marxist tradition. Hopefully when the term must be capitalized for grammatical reasons its sense will be evident from the context.

## Bibliography

Althusser, Louis. *For Marx*, trans. Ben Brewster (London: NLB, 1977).

This work by the French structuralist marxist Louis Althusser marks the cornerstone of his anti-Hegelian marxist program. Althusser argues for a radical break between the early "Hegelian" writings of Marx and his later "mature thought," which, according to Althusser, effectively surpasses Hegelianism. Althusser attempted to integrate the insights of such structuralist-influenced thinkers as Levi-Strauss and Lacan into a coherent structuralist-marxist political philosophy which served, for many French thinkers of the sixties and seventies, as an alternative to the extreme Hegelian-marxism of Jean-Paul Sartre.

Axelos, Kostas. *Alienation, Praxis, and Techné in the Thought of Karl Marx*, trans. Ronald Bruzina (Austin: University of Texas Press, 1976).

Touted on the book jacket as "one of the standard works on the question of alienation in Marx," this work by the French marxist Kostas Axelos attempts to assess the thought of Marx from the perspective of the Heideggerian philosophical discussion of technology. It thus sets itself the major task of establishing a *rapproche* between marxism and its major philosophical competitor, phenomenology. Axelos' treatment is, in my opinion, generally fair and incisive, though his conclusions predictably betray his Heideggerian perspective.

Bloch, Ernst. *A Philosophy of the Future*, trans. John Cumming (New York: Herder and Herder, 1970).

Without a doubt the most enigmatic thinker represented on this bibliography, and perhaps the most enigmatic philosophical figure "within" the marxist tradition, the German atheist "theologian" and philosopher Ernst Bloch has elicited divergent responses ranging from praise to dismissal. *A Philosophy of the Future* is representative of Bloch's utopian concerns, which have recently found a proponent in Fredric Jameson. Bloch pushes Hegelianism to its fringy borders, as in his discussion in *A Philosophy of the Future* of the journey motif in Hegel's *Phenomenology*. His work potentially has important contributions to make to the understanding of such major issues as temporality, dialectics and the nature of utopian thought, but remains at present largely unexplored.

Colletti, Lucio. *From Rousseau to Lenin*, trans. John Merrington and Judith White (New York: Monthly Review Press, 1972).

A pupil of Della Volpe, the Italian marxist Lucio Colletti has attempted to extend the anti-Hegelian program of his mentor. Colletti emphasises the scientific ground of Marx's political theory and the political debt of Marx to Rousseau. In another essay in the above work Colletti traces Hegelian-marxism from Hegel to Marcuse and polemicizes against the "denial of materialism" by Frankfurt School thinkers such as Marcuse. In his construction of a materialist theory of knowledge he makes appeal to the basis provided by Immanuel Kant.

Engels, Friedrich. *Anti-Dühring*, trans. unknown (Peking: Foreign Languages Press, 1976)

With the exception of *Capital*, volume 1, Engel's *Anti-Dühring* is arguably the most important work in the marxist tradition with respect to the history of (particularly Russian, but also Western) marxist politics. Its philosophical merit is, however, another issue altogether. For its political appeal stemmed (and stems) in large part from its greater accessibility, and thus many (perhaps most) nineteenth century marxists studied it as an "introduction" to marxism. Thus, in a sense, this work may be cited as a major cause of the lack of any interesting developments in philosophical marxism until well into the twentieth century. As a prominent nineteenth century marxist, Karl Kautsky, remarked: "Marx's *Capital* is the more powerful work, certainly. But it was only through *Anti-Dühring* that we learnt to understand *Capital* and read it properly." (F. Engels, *Briefwechsel mit K. Kautsky*, Vienna, 1955,

pp.82-3). The work takes the form of a polemic against Eugen Dühring but is in fact a systematic treatise covering philosophy, political economy, and the description of socialism. Engels approach is less sophisticated than that of Marx, his science more reductive, and his dialectic more mechanical.

Gabel, Joseph. *False Consciousness: An Essay on Reification*, trans. Margaret A. Thompson (Oxford: Basil Blackwell, 1975).

In this work, the French marxist sociologist Joseph Gabel attempts to "rehabilitate" the concept of false consciousness which had suffered in earlier marxism from a lack of cogent philosophical exposition. Here Gabel interprets false consciousness in terms of Lukács' development of the idea of reification in an attempt to provide a *rapproche* between the marxist description of alienation and the psychiatric description of schizophrenia. Given Gabel's perspective this *rapproche* takes the form of a marxist derivation of the schizophrenic complex from the conditions of capitalism. The conclusions which Gabel reaches, however, provide interesting insight into both the affinities and cross-purposes of marxist and psychiatric analyses.

Gramsci, Antonio. *Selections from the Prison Notebooks*, trans. Quintin Hoare and Geoffrey Nowell Smith (New York: International Publishers, 1971).

It has only been quite recently that the work of the Italian marxist Antonio Gramsci has received the recognition which it undoubtedly deserves. This translation from the *Notebooks* renders accessible to the English-speaking audience the labyrinthine ruminations of this major marxist thinker. The enigma of the *Notebooks* begins with the conditions under which they were written: in prison under Mussolini's regime from 1929 until his death in 1935, Gramsci was forced to compose the *Notebooks* with few references available and under the eye of a censor. Gramsci's theoretical innovation lies principally in the treatment he gives of the theory of the hegemonic process. This exposition has recently been appropriated by various marxist circles, but much work remains to be done "deciphering" these *Notebooks*.

Habermas, Jürgen. *Communication and the Evolution of Society*, trans. Thomas McCarthy (Boston: Beacon Press, 1979).

Habermas, Jürgen. *Knowledge and Human Interests*, trans. Jeremy Shapiro (Boston: Beacon Press, 1971).

Habermas, Jürgen. *Legitimation Crisis*, trans. Thomas McCarthy (Boston: Beacon Press, 1975).

Habermas, a German philosopher in the tradition of the Frankfurt School, is in the opinion of many the most important living extension of the marxist philosophical tradition. The range of his knowledge is astounding and the precision and complexity of his writing impressive. Habermas' program constitutes itself as no less than the establishment of a social theory grounded in a theory of communicative action. The early *Knowledge and Human Interests*, which Habermas has characterized as "still propaedeutic," concerns itself predominantly with an anti-positivistic critique of what he calls "the prehistory of positivism." *Legitimation Crisis* attempts to undertake an analysis of the crisis tendency inherent in late capitalism in terms of the logic of legitimization. This analysis is motivated by a concern with the possibility between system and life-world which has become so important in his most recent work. In the collection *Communication and the Evolution of Society*, Habermas sketches a theory of universal pragmatics, which he understands as "the identification and reconstruction of the universal conditions of possible understanding," as well as the logic of the development of morals and normative structures. Habermas is a rich and broad thinker, and his work merits close attention. It will most probably be receiving such for many years to come.

Horkheimer, Max. *Critical Theory*, trans. Matthew J. O'Connell and others (New York: The Seabury Press, 1972).

With Theodor Adorno, the German philosopher and psychologist Max Horkheimer constitutes a central pillar of the Frankfurt School. He was an original member of the Institut für Sozialforschung, the umbrella under which the members of the Frankfurt School congregated, and served as the institute's director from 1930 on. The essays which appear in this collection are taken from the German edition of Horkheimer's collected essays, and represent the most important work of Horkheimer during the 1930's and 1940's, the period during which the school flourished.

Horkheimer, Max, and Adorno, Theodor W. *Dialectic of Enlightenment*, trans. John Cumming (New York: Seabury, 1972).

*Dialectic of Enlightenment*, which appeared in German in 1944, was composed by Max Horkheimer in collaboration with the German philosopher, musicologist, and composer Theodor Adorno during their exile in California. This work represents the major achievement of the first genera-

tion of the Frankfurt School. Here Horkheimer and Adorno present their critique of the culture industry on the basis of a discussion of commodity fetishism, a critique which will be later exploited by Marcuse in his later writings. *Dialectic of Enlightenment* has also been pinpointed as a text which has served as an inspiration for Jürgen Habermas, though he has not chosen to extend the analyses of Horkheimer and Adorno directly.

Kolakowski, Leszek. *Main Currents of Marxism*, 3 vols., trans. P. S. Falla (New York: Oxford University Press, 1978).

Leszek Kolakowski is a Polish philosopher and historian of philosophy who was associated with the Polish Communist Party until his exile for political reasons in 1968. Since that time his position with respect to marxism has become increasingly critical, so that his recent history of Marxism and the development of marxism takes the form of a history of marxism's "origins, growth and dissolution." The work has received both praise and complaints, the latter particularly from marxists. Kolakowski brings a wealth of knowledge to his writing as well as a depth of philosophical comprehension. The work is slightly marred, in my opinion, by the inability of Kilakowski to engage thinkers of whom he holds a low opinion; his dismissals tend to be bombast rather than careful philosophical debunking. Yet it is to his credit that he makes no bones about his opinions, and in general he does tend to attempt to segregate them from the main body of the text. In any case, *Main Currents of Marxism* is the first major philosophical history of Marx and marxism, and it will probably not be superseded for quite some time.

Lukács, Georg. *History and Class Consciousness*, trans. Rodney Livingstone (Cambridge: The MIT Press, 1971).

Perhaps the greatest Hegelian-marxist work of the twentieth century, *History and Class Consciousness*, by the Hungarian marxist philosopher and literary theorist Georg Lukács, has exerted an equally great influence. It was also sufficiently controversial that Lukács was forced to renounce it in order to maintain his membership with the Hungarian Communist Party. In the centerpiece of the work, a long essay entitled "Reification and the Consciousness of the Proletariat," Lukács expounded his fundamental conception of reification, which has exercised tremendous influence over thinkers as diverse as Adorno and Gabel. Here Lukács demonstrates his towering (and imposing) command of the work of Kant, Hegel and Marx, as well as a creativity of

thought that establishes Lukács, in my opinion, as the major marxist philosophical thinker of the first half of the twentieth century. As a result of the dogmatic strictures imposed on Lukács after the appearance of *History and Class Consciousness*, his reputation in Western philosophical circles rests predominantly on this single work.

Mandel, Ernst. *The Formation of the Economic Thought of Karl Marx*, trans. Brian Pearce (New York: Monthly Review Press, 1971).

The Belgian economist Ernest Mandel is the most significant marxist economist writing today, and his work is probably closer to that of Marx than any other figure writing at present. This Mandel achieves, of course, at the expense of an extremely orthodox marxism which seems to exhibit some affinities for the work of Trotsky. Mandel has published several major treatises of marxist economic theory in which he develops a marxist response to the crisis tendencies occurring in late capitalism. In *The Formation of the Economic Thought of Karl Marx*, Mandel carefully and lucidly traces the path extending from Marx's earliest writings through the *Grundrisse* and thus up to, but not including, *Capital* as it pertains to the development of his economic thought.

Marcuse, Herbert. *Negations*, trans. Jeremy J. Shapiro (Boston: Beacon Press, 1968).

Herbert Marcuse studied under Martin Heidegger and wrote his dissertation on Hegel before becoming affiliated with the Institut für Sozialforschung during the 1930's. The essays appearing in *Negations* come primarily from this period, and are generally considered to be the work of Marcuse of most lasting importance. Marcuse displays most of the characteristic features of the Frankfurt School in these essays, producing, for example, a critique of bourgeois culture under the title "The Affirmative Character of Culture." Yet his philosophical background also allows him to provide insight into the political implications of purely philosophical considerations in an essay such as "The Concept of Essence." Also appearing in the collection are several essays from Marcuse's later period (see below) including an exchange with fellow Californian intellectual guru of the 1960's, Norman O. Brown.

Marcuse, Herbert. *One Dimensional Man* (Boston: Beacon Press, 1964).

Herbert Marcuse emigrated to the United States during Hitler's rise to power and remained in the United States until his death. *One Dimensional Man*

is the broadest statement of his "American Period," and it found a warm reception by the student movements in Germany, France and, most particularly the United States during the 1960's. Marcuse's popularity, however, was well on its decline by 1970. As with most "popular works," *One Dimensional Man* is not a major philosophical treatise, but as a result of its popularity it does remain historically interesting. The work proceeds under the slogan of a "global revolution" in which sexual liberation figures prominently.

Marx, Karl. *Capital*, vols. I, II, III, trans. Ben Fowkes (vol. I) and David Fernbach (vols. II, III) (New York: Vintage Books, 1976 (vol. I), 1978 (vol II), 1981 (vol. III)).

Karl Marx's *Capital* is, without a doubt, his *magnum opus*. It was originally intended to be part of a larger work of which the *Grundrisse* (see below) constitutes a partial outline. Volume I, the only volume completed and edited by Marx himself, analyses the factory and the production of surplus value, and has been historically the most important volume of *Capital*. The second volume has historically been the least important of the three, but nonetheless contains remarkable analyses of the circulation of money and commodities. The third volume of *Capital* is the most comprehensive and also the most polemical in its attempt to explain the instability of capitalism and the transition to the socialist state. Ernest Mandel's introductions to the three volumes, which combined exceed two hundred pages in length, provide an extensive introduction to *Capital* which aids in the possibility of approaching this most difficult work. Vintage Press should, I believe, be applauded for its consistently well edited, translated, and introduced *Marx Library*, of which this edition of *Capital* is a part.

Marx, Karl. *Early Writings*, trans. Rodney Livingstone and Gregor Benton (New York: Vintage Books, 1974).

Here assembled in another publication of *The Marx Library* are all of Marx's early writings. This collection, then includes Marx first work, the *Critique of Hegel's doctrine of the State* as well as the important *Economic and Philosophical Manuscripts* of 1844. These early works are particularly important in any attempt to come to grips with the relationship between Marx and Hegel. Most of these writings were first published during the twentieth century and, along with *The German Ideology* and the *Grundrisse*, have had a tremendous effect on the development of marxism. Herbert Marcuse, for example, was among the first people to stress the importance of the Eco-

*nomic and Philosophical Manuscripts* shortly after their publication in 1932. These writings are also more explicitly "philosophical" than the later writings of Marx, and have thus played a particularly important role for twentieth century marxist philosophy. An extended introduction by Lucio Colletti complements this collection.

Marx, Karl, and Friedrich Engels. *The German Ideology, Part One*, trans. unknown (New York: International Publishers, 1947).

*The German Ideology*, which first appeared in its entirety in 1932, is an important work for understanding the transition from the early to the later writings of Marx. Originally composed in 1845-6, it already begins to anticipate many of the later formulations of Marx's economic thought. The first part of the work, which appears in this translation, is particularly important in its provision of an indication of the overall scope of Marx's mature thought, as well as an extensive discussion of the interrelation of fundamental Marxist concepts such as history, class, and production. As is the case with most of the early writings (such as the *Economic and Philosophical Manuscripts*), *The German Ideology* is a fragmentary, disorganized and contradictory work, far from the towering organization of volume I of *Capital*. It thus provides insight into the vital thought patterns of Marx as a thinker (Engels' role in the writing of this work was the lesser one), but at the same time provides immense interpretative difficulties. The selection presented in this edition is edited and introduced by C.J. Arthur.

Marx, Karl. *Grundrisse*, trans. Martin Nicolaus (New York: Vintage Books, 1973).

Karl Marx's *Grundrisse*, which first appeared in 1939, contains, in notebook form, a sketch of the entire Marxist economic and political system. It is thus also, understandably, perhaps the most difficult of his works. The *Grundrisse* has had a major impact, however, in its affirmation of the direct bonds existing between Marx's mature work and Hegel's *Logic*. Speaking in a letter to Engels of his progress in the fourth notebook of the *Grundrisse*, Marx remarked that "I am getting some nice developments . . . In the method of working it was of great service to me that by mere accident . . . I leafed through Hegel's *Logic* again." (Marx-Engels Werke XXIX, p. 260) The *Grundrisse* is probably the most advanced of all Marx's works, but the difficulty of its exposition has rendered it less than easily accessible.

Marx, Karl, and Friedrich Engels. *The Holy Family, or Critique of Critical Critique*, trans. R. Dixon (Moscow: Foreign Languages Publishing House, 1956).

*The Holy Family*, which first appeared in 1845 (but which, as Lucio Colletti remarks, rapidly became a collector's item) presents the Marxist critique of young hegelianism. Its chief target is Bruno Bauer, but it addresses the work of other young hegelians as well. Here we find Marx (and Engels) in a polemical and, in fact, satirical spirit. The work is chiefly, then, a timely tract, but it also provides further insight into the Marxist critique of Hegel via its "practical consequences" as they manifested through young hegelianism.

Sartre, Jean-Paul. *Critique of Dialectical Reason*, trans. Alan Sheridan-Smith (London: Verso, 1976).

The *Critique of Dialectical Reason* is the second of Sartre's two major philosophical works, and the work which registers the completion of his transition to a marxist position. The first volume, the only one which has ever appeared (although extensive notes for the second volume do exist), is subtitled "Theory of Practical Ensembles." Sartre thus takes as his project in this work an Hegelian marxist description of the structure of "groups" which he attempts to utilize to replace the notoriously weak Marxist conception of class (which Lukács had attempted to fortify in *History and Class Consciousness*). The work is notoriously poorly written—it is over eight hundred pages long and was composed in about two years—and has thus remained largely unexplored. Rather, it has tended to be written off as an eccentric monstrosity produced by a thinker past his philosophical prime. Yet given the weight of the considerations at hand and Sartre's stature as a thinker, I tend to endorse the opinion of Fredric Jameson (who has provided the most successful account of the work in his work *Marxism and Form*) that it is one of the unexplored monumental projects of the twentieth century.

Sartre, Jean-Paul. *Search for a Method*, trans. Hazel E. Barnes (New York: Vintage Books, 1963).

As Jean-Paul Sartre has noted, *Search for a Method* truly belongs at the end of the project undertaken in the *Critique of Dialectical Reason*, yet Sartre decided to present this two hundred page long work as an introduction to the *Critique*, not only because it was written first, but also lest it be thought that "the mountain had brought forth a mouse." Of the two works, then, *Search for a Method* is the broader and also, by far, the more accessible. Here Sartre discusses the relationship between existentialism and his marxist position and develops what he considers

## FRIENDS' BOOK COLLECTORS CONTEST

a properly marxist method of analysis, which he calls the "progressive-regressive method." This work is definitely the place to start an investigation of Sartre's marxist thought.

Timpanaro, Sebastiano. *The Freudian Slip*, trans. Kate Soper (London: NLB, 1976).

Sebastiano Timpanaro is an Italian marxist whose training, as in the case of Gramsci, was in philology. In *The Freudian Slip* he utilizes his skills as a philologist to mount a sustained marxist attack on Freudianism via the Freudian theory of "parapraxes" or verbal slips through an analysis which utilizes work on the studies of etymologies. His work thus presents a quite novel approach toward marxist textual analysis as an alternative to Freudian textual analysis and, according to Timpanaro, has major implications for the status of Freudian theory in its entirety.

The Board of Directors are sponsoring a Book Collector's Contest open to all members of the Friends of Fondren.

The award to be given will be a certificate and a book in the winner's honor, placed in the Fondren's collection reflecting the area of the winner's interest.

The Friends' of Fondren's office will receive entries until Friday, February 15, 1985. Announcement of the winners comes Thursday, March 21st.

The judges will look for a unifying theme in each collection and for a discriminating selection of representative titles. A statement of the reason why the particular field was collected should be included. There should be a distinction between the area of the collection and the theme as well as a philosophical point of view. The annotation may include a description, the manner of how the collection was acquired, and how the titles relate to the field of the collection.

Two members of the Friends, a professional librarian, and three faculty members will judge the contest. Contestants may see sample statements and annotated bibliographies of winning collections from other contests at the library reference desk.

The reference librarians will answer questions about the format of the annotated bibliographies.

### RULES:

1. Contest open to all members of the Friends of Fondren.
2. Each contestant to choose 25 representative titles from the collection for entry in the competition. A work consisting of more than one volume counts as one title.
3. Contestant must own and collect the books and may enter more than one collection. A contestant will be eligible to win only one award.
4. Each collection will be judged by the extent that the books represent a well defined field of interest.
5. Each contestant to submit a statement of 500 words or less describing the collection and an annotated bibliography of 25 representative titles.
6. Winners agree to permit the display of their winning book collection in the library and the publication of their bibliography in *The Flyleaf*.

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## FRIENDS' FICTION

W. Daviess Menefee

The Friends of Fondren Fiction Collection is now in its second year and, with the approval of the Executive Director, I thought a review of this collection and its policies would be appropriate at this time. Materials for the fiction shelf are purchased according to several general guidelines.

The first and foremost purpose of the collection is to support Rice's English Department in the acquisition of contemporary literature. The majority of books on the fiction shelf were written by established authors in either the United States or Great Britain. Usually, an author's first novel does not go into the collection unless it has been reviewed favorably by national literary critics (e.g., *New York Times Book Review*, *Times Literary Supplement*). Thus, the collection aims to provide to the Rice community high quality English and American literature.

Within the broad framework of "fiction", there are several genres which are of particular interest to the English Department and to Fondren's patrons. Besides novels, the collection incorporates mysteries, science fiction, and even westerns especially when they have a Texas locale. These areas are currently part of the curriculum at Rice, and the FOF collection directly supports this instruction.

Finally, there is a popular component to the collection. In an effort to keep a variety of titles with a broad appeal, some literary biographies and historical novels have been placed on the Fiction Shelf. Frequent users of the collection have asked that "best sellers" of this kind be shelved with the fiction books. Apparently they enjoy reading about the lives of writers as much as the literature itself. For the purpose of preserving sustained interest in the Fiction Collection, we have found this to be a valuable suggestion.

Without doubt, the Friends' Fiction Collection is the most heavily circulated section in Fondren Library. Throughout the day, students and also faculty may be observed browsing through the material on the shelf. A definite advantage to the Fiction collection is its prominent placement on the first floor across from the Circulation Desk. As people enter and leave, they frequently take a few minutes to look over new arrivals and, if an interesting title is located, they will then take it to Circulation to be checked out. Before holidays the Fiction Shelf is often decimated by patrons who want something to read during their leisure time.

It is safe, we think, to conclude that the broad appeal of the Friends of Fondren Fiction Collection has made it an integral part of the library. The image of the Friends is continually enhanced whenever a book from the collection is taken out by a Rice patron.



## FRIENDS OF FONDREN LIBRARY

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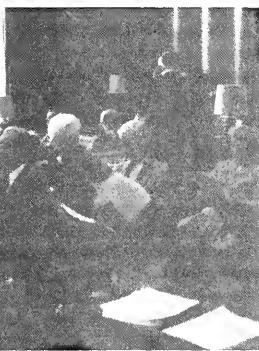
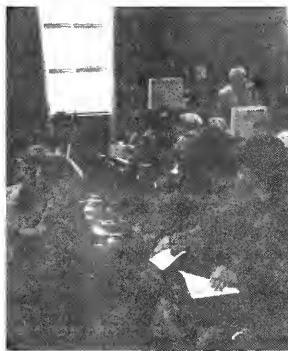
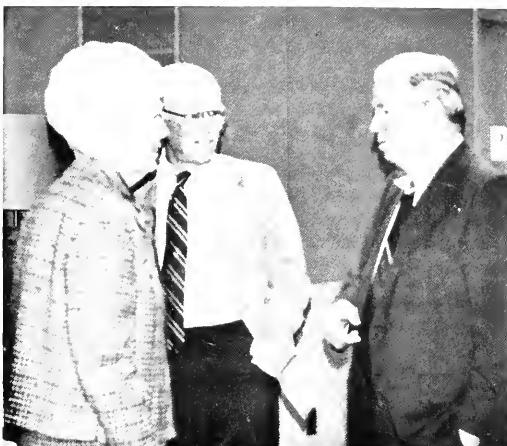
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## PREVIEW OF STUDENT ART SHOW 1984



## THE FRIENDS





## GIFTS TO THE FONDREN LIBRARY

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The Friends sponsor a gifts and memorials program for the Fondren Library which provides their members and the community at large a way to remember or honor friends and relatives. It also provides the Fondren the means to acquire books and collections beyond the reach of its regular budget. All gifts to the Fondren through the Friends' gift program complement the library's university subsidy.

Funds donated through the Friends are acknowledged by the library to the donor and to whomever the donor indicates. Gifts can be designated in honor or memory of someone or on the occasion of some signal event such as birthdays, graduation or promotion. Bookplates are placed in volumes before they become part of the library's permanent collection.

For more information about the Friend's gift program, you may call Gifts and Memorials or the Friends' office (527-4022). Gifts may be sent to Friends of Fondren, Rice University, P.O. Box 1892, Houston, Texas 77251, and qualify as charitable donations.

The Friends and the Fondren Library are grateful to acknowledge the following gifts, donations to the Friends' fund and donations of books, periodicals, and other materials to the Fondren. All gifts enhance the quality of the library's collections and enable the Fondren Library to serve more fully an ever-expanding university and Houston community.

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Checks for membership dues should be made out to the Friends of Fondren Library and should be mailed to Friends of Fondren, Rice University, P.O. Box 1892, Houston, Texas 77251, along with your preferred name and address listing and home and business phone numbers. Dues qualify as charitable donations. Dues, like donations to the gift fund, also help meet the Brown Foundation Challenge Grant which last year, in response to gifts to the university for current operating expenses, added nearly \$2.5 million to the university's permanent endowment. The same opportunity exists this year.



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